CHAINSAW

AU PAIRS

DISQUE ATTACK

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CHAINSAW NO. 10

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CARTOONS BY MIKE WELLER
PHOTOS: AU PAIRS FROM "THE POSER"
DISQUE ATTACK FROM "SUBMERSIVE ACTIVITY"

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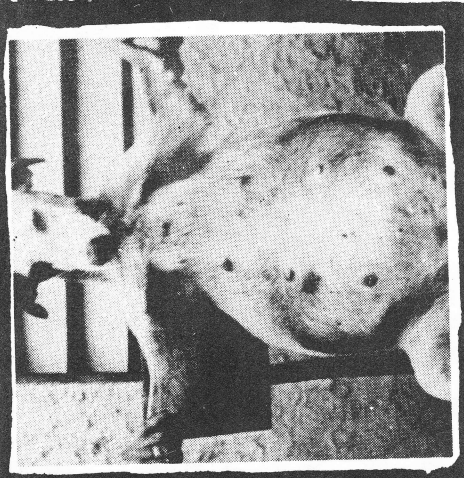
Incidentally I have stacks and stacks of issues 3,5 and 6- if anyone wants them they can have them cheap!

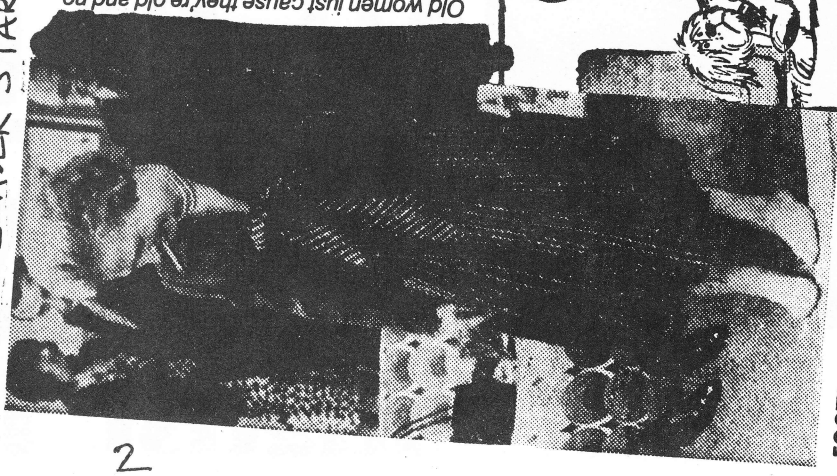
"There were eight instances of sexual humour. Rod Stewart was seen wearing a sock on his nose and it was insinuated that the sock might fit something else.

"Tim Brooke-Taylor was seen undressing, then dressing to mock John Travolta, in an exceedingly tight pair of underpants with a distinctive carrot motif on the front.

"There was successive zipping and unzipping of his trousers."

Old women just cause they're old and no man'll fuck them don't stop wanting sex.
The old actress isn't good anymore. But she keeps on acting even though she knows all the audiences mock her hideousness and lack of context cause she adores acting. Her legs are grotesque: FLABBY. Above, hidden within folds of skin, there's an ugly cunt. Two long flaps of white skin speckled by black hairs like a pig's cock flesh hang down to the knees. There's no feeling in them. Between these two flaps of skin the meat is red folds and drips a white slime that poisons whatever it touches. Just one drop burns a hole into anything. An odor of garbage infested by maggots floats out of this cunt. One wants to vomit. The meat is so red it looks like someone hacked a body to bits with a cleaver or like the bright red lines under the purple lines on the translucent skin of a woman's body found dead three days ago.





HAS OUR LEADER STARTED SMOKING?

SORRY THIS ONE'S TAKEN SO LONG TO BRING OUT (AGAIN!)

CONTAMINATIONAL POWER

A BIG HELLO to any readers who voted Tory. Hope you enjoy it! Nostradamus forecast that the world would end in 1981- I reckon (and hope) that he was wrong, but certain people in high places seem hell-bent on proving him right, which is rather a drastic way of boosting fortune-tellers egos. At the moment the government pay in the region of £150 million a WEEK towards the "defence" of good old Blighty. That averages out at £3 a week for every man woman and child- or about £8 a week in income tax for everyone that goes to work (I reckon that's about half the ~~other~~ average worker's tax). Maggot Thatcher seems intent on boosting our nuclear defence/attack, by letting Carter put his cruise missiles in East Anglia. This act of friendship, in one go turned this country into a prime target for Russian nuclear missiles. If nuclear war were ever to break out, and even the discoverer of Uranium-233 (himself now an anti-nuclear campaigner) regards it as a near-certainty within the next ten or twenty years-- it will be between Russia and America. Now we have the American's cruise missiles (or will have, by 1983) - they are the nearest U.S. missiles to Russia, therefore East Anglia will be the Russians first target. England may be a fairly rich country now, but it wouldn't be if they dropped a bomb on it. Besides, what have the Russian people got against the English people? Maybe the Russian GOVERNMENT has got a lot against our GOVERNMENT but that's not our fault (nor is it the fault of the Russian civilians). Trouble is, most politicians are getting old- they know that in 10 or 20 years most of them will have died from cancer or heart disease anyway, but WHY do they have to take it out on us?

ANARCHY & FREEDOM

. . . FACT OR FICTION?

Well- what is the answer? Anarchy is one, of course, but unfortunately in all honesty I don't think it's the right one, for the simple reason that it is an ideal that can never be achieved. I mean- how can it ever happen?

At the moment the government is THERE, and the army, navy and police is there to protect that government. They will not just pack their bags and go home because they're not like that. Politicians are power-crazy- it's bloody hard work getting into parliament, and they think it's worth the effort to get the power they so love. The only way to get rid of the politicians and the armed forces is to organise a coup, and that's not very easy (or very pacifist)!

And if a state of anarchy were ever achieved, what would it be like? If there was no defence, which is an anarchist's ideal, and no police (there'd be no laws), it would be the easiest thing in the world for some political group (the deposed armed forces/police, Russians, National Front, anyone) to arm themselves and take control.

Also- since the punk movement started people have become interested in Anarchy again- especially since "Feeding of the 5000" came out. This is basically a good thing but a lot of people seem to have the attitude that in an anarchist society everyone can do what they like. This is not true- nobody would be forced to do anything but

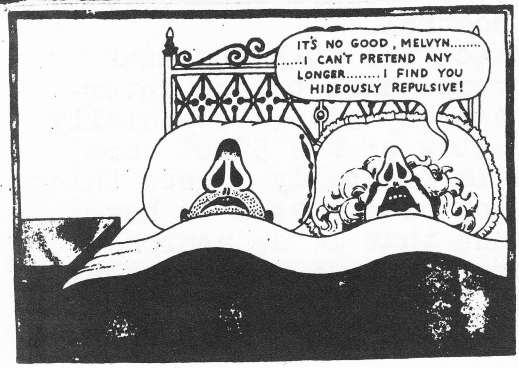
NO MORE HOLOCAUSTS

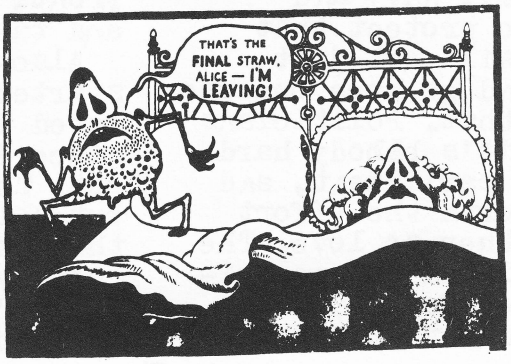
if it was to work people would have to "do their bit" for the community- also some people would have to provide our electricity, look after the sewers, run the public transport system, provide the food etc- the list is endless. For an anarchist society to work, some people would have to do rather ubpleasant jobs.

Several times I have seen "NF" and "Ⓐ" written next to each other on tube station walls, obviously written by the same pen; I've even seen "BM Anarchists" written on the wall! Also- two of this century's most notorious murderers, Mussolini and Pol Pot, called themselves anarchists. I know it's bloody obvious that they weren't anarchists but I said that to reinforce my point that people think that anarchy means "Doing what you want" because it doesn't. If it did, even Maggot Thatcher could call herself a anarchist!

So- what is the perfect system? There is no 100% correct answer to that- there are a lot of answers but some are better than others. I suppose one answer is where people who do the most unpleasant jobs are the best paid, and where everyone is perfectly free to opt out of it. At the moment the system pays dole money to people out of work, and there are 1¼ million of them at the moment. Both Labour and the Tories seem to have a policy of having a high unemployment figure, probably because if a lot of people are on the dole, more people would have to resort to accepting jobs with abysmally low wages. The tories and their press still brand people on the dole as "social security scroungers". This is probably because people that CHOOSE to be on the dole would be less willing to accept a shit job than someone that wants to work. In other words, they try and force people who don't want to work to get a job, and try and make sure that the people who ARE on the dole want to work! That is hardly the recipe for a happy, contented country.

The system offers you a choice of two parties- not much of a choice but at least it's something. Some people think that "voting only encourages them", but I reckon that getting into parliament is the only thing that's important, not how many people vote for them. I think that if there's a choice between two evils, it's worthwhile choosing the lesser evil. But I think the most important thing is- whatever your beliefs- make the effort to do SOMETHING, even if it's only a little bit. If everyone did something of use things might start improving!





USE STRAW IN FARM BOILERS SUGGESTS EXPERT

CHAOS. SIX MINUTE WAR MILKMEN . CAPITALISTS

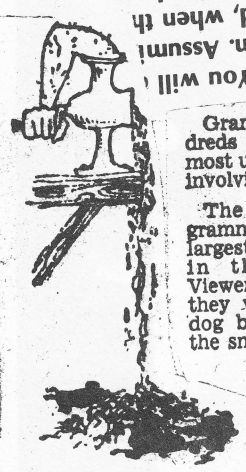
LIVE AT THE POLIO HALL, SUTTON

I made this journey into the sticks mainly to see Six Minute War, who had just released their promising debut EP. Not very many people were there, but that wasn't surprising because it didn't seem to be advertised anywhere.

The Capitalists were on first. They all seemed to be about 13- the singer's voice hadn't broken, anyway. They couldn't exactly play very well and the singer had to read his lyrics off sheets of paper, but I liked the way he smiled every time the word "Fuck" appeared in the lyrics. Not exactly tomorrow's superstars but in their own way, fairly enjoyable. The Milkmen were next and it was them more than anyone else which made me think the trip was worthwhile. For all you Sounds readers this is real punk, a five-piece group who get up on stage because they want to play, and they enjoy every minute of it. It does seem that you don't get gigs like this in London any more- tonight had the atmosphere to match. Anyway well done Milkmen- I doubt if they'll ever get well known but I don't think they'll mind.

Six Minute War were next, they were a group I'd waited a couple of months for a chance to see (I think they've recently changed drummers). When they walked on stage I just had to laugh- going by their single I would have expected a group of spiky-haired punks, but that couldn't have been further from the truth! The singer was fat, an Angus Young-clone with corkscrew hair, baggy green T-shirt and grimy faded jeans. The rest were not much better- I know I've always said that clothes aren't really important, but there are limits, for christs sake! Nobody will take these people seriously unless they make some sort of an effort not to look an absolute laugh on stage. As for their music- well I know they had trouble with their mikes which kept going dead (the next group Chaos had the same problem) but they were, even so, very disappointing. All the energy they put into that record of theirs seemed to be missing- all it was tonight was four people going through the motions. It seemed, quite frankly, that they couldn't give a toss. It amazes me that they managed to get a single out at all! They played for a mere 20-odd minutes, and didn't do the two best songs on the EP (Giles Hall and Man From Uncle). They CAN do better than this, if only they tried. I hope I saw them on an off-day.

Chaos were last and easily the best group on the night, but it seemed to me that they were trying too hard to be Crass, rather than trying to be themselves. Trouble is, whenever a group comes along that is both brilliant and different, rather a lot of new groups think it's a good idea to try and copy them. But I shouldn't be too hard on them because they were bloody good, but they would have been even better if they were slightly more original.



Granada TV upset hundreds of viewers after a most unfortunate incident involving two dogs.

The local news programme had featured the largest and smallest dogs in the North West. Viewers were stunned as they witnessed the large dog bite off the head of the smallest.

This is the moment of decision. You will
hurt the man or be raped by him. Assumi
that you do not wish to be raped, when th
man's lower abdomen is immediately above
yours and your arms through lack of positive
resistance are free, grab hold of his testicles,
squeeze and jerk. This should cause him
sufficient pain to enable you to roll out and
get away. Do the only sensible thing possible,
get out while he is still incapable of pursuit.

name. That body. She makes
Sally James look like Hatti
Jacques' buttocks. — Ian

Box J290.
● INEXPERIENCED YOUNG MAN 21,
seeks old woman for experiences. Box J177.
LOVING UNATTACHED MALE 20

AU PAIRS INTERVIEW

This interview took place in the backstage room in the Rock Garden, the middle-aged trendies rock venue. No live review of the gig because I had to leave before the end, but what I did see was excellent- this group is definitely one that you MUST see, they're without doubt one of the best groups around at the moment. All of the group were present at the interview at some time or another, and the current line-up is...

Pete- Drums & Inspiration;
Paul- Vocals/Guitar & Driver;
Jane- Bass & Drugs;
Les- Vocals/Guitar & Lyrics.

Also, Julie the roadie and Martin the manager.

(Boring crap first as usual...)

Charlie: How long have you been going?

Les: About 18 months.

Charlie: Have you any more records lined up?

JANE

Pete: Yes, we've booked a studio for next month- the middle of July.

Charlie: You have been rather involved with Rock Against Racism and Rock Against Sexism.

Les: Yeah we've done gigs for them. They helped get us out of Birmingham, you know.

Charlie: Do you think they're really achieving anything?

Les: At the moment?

Charlie: Yes.

Les: The state of RAR at the moment is very difficult, because the central committee have just resigned cos of some internal dispute.

Pete: Talking about the local Birmingham one, we've just started doing a club, which is about the most important thing that's happened in Birmingham since RAR started. We've had a lot of trouble from skins an' that but we're slowly starting to get across to them. Maybe locally it is doing some good. I think so anyway.

Charlie: Do you think the very existence of RAR is providing some people with a target for their aggression?

Les: No- if you're talking about the NF they've already got their target.

Charlie: Yes, but people do occasionally get attacked because they wear RAR badges.

Les: People get beaten up for wearing all sorts of badges, for having their hair cut, anything.

Pete: Maybe there is an offshoot that wouldn't be there if RAR wasn't there but the basic problems are still there, and by ignoring that problem, it's just gonna carry on, you know. There's no reason that the NF would be smaller.

Les: But the NF weren't the only reason for RAR's existence- that's like saying that when the NF ceases to exist, racism ceases to exist.

Paul: It erases the barriers to a certain extent, cos it gets kids together.

Les: I think for a period RAR was- about this time last year- definitely more of a force to be reckoned with. RAR gigs were constantly reviewed in the press, and they were very successful, and I think they have achieved something if only by taking the music and giving kids the opportunity to get into gigs without getting ripped off. A lot of bands that are now really big started off doing RAR gigs.

Paul: That Militant Entertainment tour is probably regarded as being a big failure. I still think the idea of doing it is great but...

Les: I think now that RAR is a really good idea but in the end it got taken over by people who ended up being like typical music promoters, you know, and the whole idea just got lost. But certainly in Birmingham I think it is achieving something, but it's a different situation. There's very few venues for bands to play.

Charlie: So you think it is achieving something even if it's only providing groups with a venue for somewhere to play?

Les: Not only because of that but it has other repercussions- it also provides a place for kids to go, to see live music without getting ripped off by some night club owner. And there are a lot of skinheads in Birmingham. This isn't an isolated example of what RAR do, but they have built up some sort of communication with a lot of these skins, and they've got a dialogue going, and it's really good.

Charlie: So it is working in that respect.

Les: It is, yeah. I mean- when people ask if RAR are successful it's difficult to define what you mean by successful. I think RAR has achieved something, and whether it ceases to exist isn't really important.

Paul: Were you thinking more on a political angle, whether it's being effective?

Charlie: Yes, because they could quite easily have not called it Rock Against Racism and still organised gigs without ripping people off. It's supposed to be political.

LES

Paul: Seeing how Birmingham's RAR started to move at the moment- me and Lesley were both in RAR in Birmingham when it started off but we dropped out for a couple of reasons- mainly because we got involved in the band and that was taking up a lot of our time- also it became politically apathetic. It was just an alternative venue. It had a break in Birmingham for about six months but now it's started again and now, as Les was saying there is this dialogue that the people who are running it have got with the BM and the NF.

Les: And it does bring culture back to the kids.

Charlie: These BM and NF skins that the organisers talk to, they're still BM and NF skins, aren't they?

Les: Their politics are very primitive. Their politics means wearing a T-shirt with APL on it, which means Anti-Paki League, which means when they go out on a Saturday night they go to the pub, then they get in a fight. Their political motivation, if

au pairs

they have any at all, is like being in a gang and doing what everyone else is doing. But if you go up to a lot of them and say "Why are you wearing a swastika on your T-shirt", they'll say "Because everyone else is wearing one". The sinister part of it is, there are men... most of the NF mambers are really old blokes who go around handing out literature, and... I've been to gigs where we've seen loads and loads of skinheads come from all over London, and it's been passed along the grapevine, cos they've come to smash up the gig. These sort of instructions come from somewhere else, and there'll be a couple of older guys standing around moving these groups of skinheads to different positions in the hall. That's when it gets rather sinister. I haven't seen that recently, though.

Pete: I mean... it started off at the lowest level at a small club, and having a relationship with people like that worked. Having a massive gig at the Alexandra Palace under the banner of Rock Against Racism- people just go and watch bands, and that doesn't have much of a political claim at all.

Paul: But if it is an RAR gig there is gonna be a certain dialogue, because you are gonna get opposites- whereas if it was just a normal gig they just go and see a band.

Les: There is this pub in Birmingham called the Plough. On Friday this group of older guys, they must have been the NF, went down handing out literature and handing out badges saying "Stuff Blair Peach", to all of the kids in there. And one group of kids went round asking people to take the badges off, which is really good.

Charlie: I've never seen anything like that happening in London.

Paul: There have been people turning up at the RAR club in Birmingham handing out BM literature and stuff.

Charlie: What about Rock Against Sexism? Do you think it will achieve anything, or has achieved anything, or...?

Les: I think it's achieved something, that it's put on gigs that have women in bands, or mixed bands. But you shouldn't necessarily compare RAR with RAS. I'm

not really sure that you can structure something like Rock Against Sexism along the same lines as Rock Against Racism because they're completely different issues, and sexism is slightly more complicated. I mean, now it's become the in thing to have women in bands, which I think is one of the repercussions of something like RAS. We were doing this Hazel O'Connor's women's week at the Nashville and we went along to the photograph session, right, and there was this guy- he was the manager of this all-girl band, and he said to me "They're my little girls over there, they're a nice lot of little girls, they've only been together a couple of weeks, but I'll have them really good in a few weeks". It's the in thing now, but that's life, isn't it? He'd actually got these girls together because it was getting trendy to have an all girl band.

Charlie: Do you think that's a bad thing?

Les: No, I think it's inevitable really.

Charlie: Do you think the novelty effect of having an all girl band will wear off, and people will just take the groups for what they are?

Pete: Oh naturally, that's what it's all about, eventually- it started out not as a novelty but something that should be accepted as the norm.

Paul: I mean, if that happens it's a very big step forward.

Les: I mean, like... Girlschool, they were telling us that they did a gig up north and the guy that was running it said "I'll give you £500 more if you'll do it topless!"

Charlie: Five ~~XXXXX~~ hundred pounds?

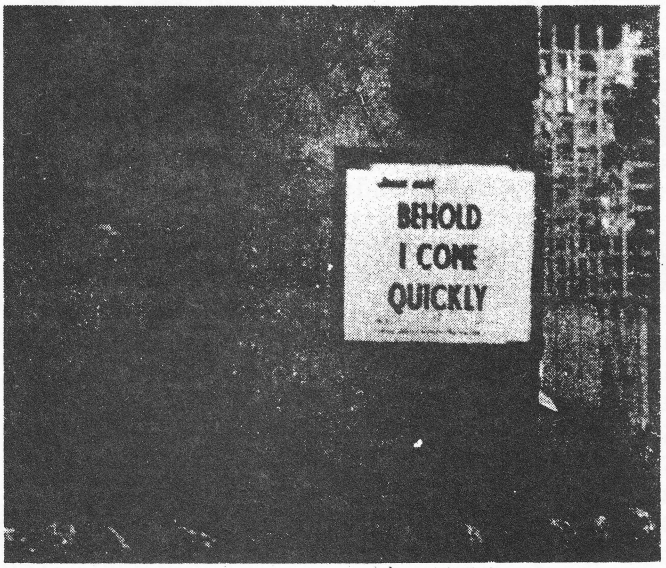
Les: Some astronomical sum. Well that goes with...being exploited or whatever, that provides these blokes- kid them along and put an ad in the newspaper, and get girls together, and...all girl bands get good publicity.

Charlie: So you think that the main purpose of RAS is to rid all-girl groups of the novelty value?

Les: That's not its main purpose but ~~x~~ that should be one of the repercussions. -I'm not exactly sure what's happened to Rock Against Sexism!

Paul: Well, I think that it's just another step forward, people use the word "Sexism" and it's even been used on News At Ten, you know- two or three years ago nobody had even heard of the word.

Les: I mean it's like punk and RAR, and independent record companies, there is a lot that's come out of that- I was looking at Company magazine last week and there was an article about independent record labels. They just wouldn't have had that a couple of years ago- I mean there's a lot that has come out of that era, and whether RAR actually goes defunct and ceases to exist and RAS ceases to exist doesn't really matter cos there's a lot that has come out of that era...Rough Trade, I mean.. look at Rough Trade now!



Charlie: So you think the main thing is to get people to realise what the main problems of sexism are?

Les: I don't think there is a main idea. At the time when it started up, like...I'm not saying it's the situation now, but when we first started doing gigs, kids came up to us who had never seen women in bands before. We did get those silly little comments like "The girls should be better off working in factories", and so on, but now that doesn't happen so much. I'm not saying that the problems have been solved at all but girls of about 13 or 14 now are more liable to think about learning to play the electric guitar as they are to think about playing the recorder.

Pete: There was a time, not so long ago, when seeing women on stage was...like the Runaways, when they went on tour we went to see them once being young!...and the place was just totally packed out with men shouting things, and at that point an all-woman band was an absolutely amazing novelty.

Charlie: Do you think it's the punk movement that's brought about this change in attitude, or would it have happened anyway?

Les: I don't think there's any one thing that you can say is responsible- changes don't happen like that, changes evolve. But I think punk certainly challenged a lot of ideas- that paved the way for everything else that came out of it.

Pete: It also means there's a left-over of an attitude as well.
Charlie: What attitude?

Pete: Well- an attitude of- like- anarchy!
Charlie: What- Sex Pistols-type anarchy?
Pete: Well- no, but maybe the first two songs, when it started off.
Charlie: Crass seem to take anarchy seriously.
Pete: Yes, but there's more to anarchy than Crass, you know.

Les: But they're anarchists in a very political sense. I mean- the Sex Pistols were anarchy in the sense that they were shocking and they were outrageous, like Sid Vicious who wore a swastika- he did that more to get at our mums and dads, you know that sort of anarchy.

Charlie: I wouldn't really call that anarchy at all.
Les: It's not really anarchy in a strictly political sense, but it's anarchy in as much as it's going against something.

(Few minutes gap...)
Charlie: Would you ever sign for a big record company?
Les: If they gave us the right deal.

Paul: I think if you wanna get your music across to a lot of people you've got to... I mean I don't think it's politically bad to sign to a big label- I've had people come up to me and say "I don't think you should sign, it's a bad thing", you know... and then you find out they've got a bank account at Lloyd's and buy sugar from the BSC- where does it finish, if you want to be like that? I mean the Gang of Four sign to EMI, and all their profits go to making arms- but I mean the only way you'll ever get your music across is by signing to a big label. You probably are helping to contribute to all their subsidiaries and all that, but if you want to get in and start opposing things you're gonna have to be a bit sussed about it in a way, and try and get in and work your way out, rather than just stay outside.

Les: It's the only means available to get that sort of exposure... the only way you can break that down is to get in there and get into a position where you can negotiate with those people.

Paul: We definitely need to get this single out- the other one was recorded over a year ago, and it's gonna be a year by the time this one comes out. The first single was recorded last May. Released in August but we recorded it in May. I dunno what it's doing down here but it's still selling quite well in Birmingham which amazes me.

Pete: Well there's only been 5000 out and there's always been big gaps between each thousand, and those gaps have always coincided with maybe an interview or something- then anyone that wants to get our single can't get hold of it.

Charlie: Do you have to raise the money for the single yourself?
Les: No, we're doing a deal with Rough Trade whereby we're bringing it out on our own label- they pay the studio cost, and we pay it back out of the money we get for selling these singles.

Paul: We've got the studio booked for next month.
Pete: It means that for this single we can probably get £ 5000 out straight away.
Charlie: Yes, and I do think that people listen to bands on Rough Trade, just because they are on Rough Trade.

Les: I think there is now a Rough Trade band and a Rough Trade sound, and that's why we want to release the single on our own label.

Charlie: Like the Mo-Dettes, you mean?
Les: I think the Mo-Dettes had the same sort of deal that we're gonna get with Rough Trade, actually. I don't think we want to become a Rough Trade band.
Charlie: What, like this, you mean?
("Nag nag nag" playing in the background)

Les: I think it's fair enough, if that's what you want. If that's what you want then that's OK, but we'd like to be No. 1 in the charts you know- what we're doing is commercially viable.
Charlie: So you would like to be really commercially successful?
Les: Of course! The whole point is, as far as I can see it, is you get yourself into a position to negotiate with those shits.

Charlie: Some of them are worse than others. I mean, would you sign for someone like Stiff?

Les: No, I don't think Stiff would have us. I mean- we've been offered one-off single deals by record companies, which wouldn't really be any good to us.

Charlie: Why don't you think Stiff would have you?
(Pause)
Les: What was it that that guy said? We gave him a tape. "I don't like it, I don't like it. The singing is too aggressive, it makes me.."
Pete: "Puts me on edge", or something like that.

Charlie: That's what it's meant to do anyway, isn't it?
Pete: Oh it is, yeah.

Les: I went in with Martin to CBS with a tape, and there were these two fat slobs, one's lying on this leather seat surrounded by rubber plants- they're both really fat guys, all dressed up in their fucking really expensive casual kashmir jumpers. I stubbed my cigarette out on the carpet!

Pete: Clive was telling me when he went with John Doyle to see someone from A&M, they went up this lift- there's this big sign saying A&M, and the M had fallen off and it was lying on the carpet- so Clive says "Oh, I'll have this", cos he's doing some sort of a design and he needed an M for it. And John Doyle was saying "No, don't, don't, they've got cameras on you, they'll be watching you!" So he went back, and said "I'll have it on the way back!" So they went and saw this guy, and on the way back he found the M, and he was gonna nick it but John Doyle was saying "Look it's A&M Records, you can't nick their sign!" So he puts it back, on the top of this circle, resting it in the right place, and they were just about to get in the lift- the lift opens and four security guards run out of the

lift and they were going "Somebody's nicked the M off the sign!" They knew that it had fallen off, you know. And Clive says "Yeah I found it on the floor and put it back!" And they went "Fuckin'ell", you know- they couldn't understand it, they were really confused. And when they got out of the lift at the bottom John Doyle said "Good job you didn't nick it!" I mean- we haven't really been offered all that much, considering.

Les: Considering what we've got to offer!

Paul: I'm amazed we've managed to get as far as we've got- I mean for a band who's only got one obscurish single out.

Charlie: It's a fairly well-known single, though.

Les: It is in certain circles.

Paul: I mean- this Alexandra Palace thing.

Charlie: What- the Morning Star festival?

Gee Miss,

I'm kind of the "shy type" and this is really embarrassing for me.

Would it be too forward of me to invite you over for a kind of "get acquainted" cocktail?

It would be just swell talking to you about where you are from, and discussing the weather and everything. Then we could fuck.

Les: I don't think we're lucky at all, we're first on the bill! What really pisses me off is... I went to see the Spectres, Glen Matlock's band- they're OK, but nothing special. I didn't particularly like them but they've got a record contract because there's Glen Matlock in the band and that really pisses me off.

Paul: And there's so many good bands that can't get deals.

Pete: Also it's because Glen Matlock will automatically sell a few records whatever he does.

Les: I was so angry. After watching them I thought "...Fucking shit! Bastards!"

Pete: It's not just the record companies that sign up bands, it's agencies- agencies get bands work. They've signed up all the clubs, and the clubs say "This agency books us a band and we don't have to bother, they just send us the groups" - so the agencies control the gigs. To get an agency is like a first step and that's really difficult.

Les: If you want an agency you've got to have a record contract. And if you haven't got a record contract you need to have an agency to give you gigs. It's a very vicious circle.

Pussies multiply

Penny Cheeseman couldn't quite believe her ears. How many cats?

Paul: We work quite regularly, yet we haven't got an agency and that's only because we've got our name known through playing benefits, which really did help us along.

Les: What shall we talk about now?

Charlie: Anything you wanna say.

Les: My mum's coming on Sunday! We'd better be good on Sunday if she's coming. My mum will be going "You don't sing like you used to, Lesley!" She's got this tape of me when I was about 13 doing school concerts, singing "Rows and rows of angels sing"!

Paul: Can I borrow your mascara?

After that, little more of interest was said so I'll leave it at that, and I exptect you to go and see the Au Pairs at your earliest opportunity!

SOME SINGLE REVIEWS...

Hardly any record reviews in this issue- I'll just give brief mentions to a few singles:

GIRLS AT **OUR BEST**: Getting nowhere fast (Record) **SURGICAL PENIS KLINIK**: Factory (Industrial) Easily the two best singles to be released in 1980 so far. Get them both!

SIX MINUTE WAR: 11-track EP (75p) Garage-punk, and patchy in the extreme, but there are two classic punk songs on this (I Giles Hall & Man From Uncle). Worth 75p, easily.

ANOREXIA: I'm a square/Rapist/Pets (Slim) - Very young group, singer sounds like Honey Bane. "I'm a square" is brilliant. Appalling lyrics (Why did they have a lyric sheet?)

INSTANT AUTOMATONS: Peter paints his fence EP (Deleted) Six tracks, five of them are good- sly and minimal. Great lyrics. Get it!

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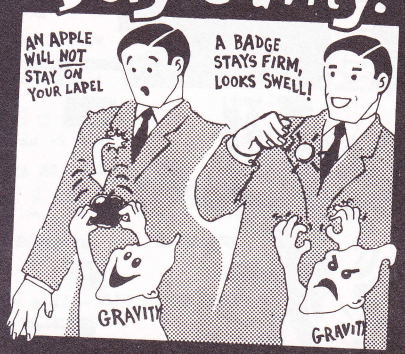

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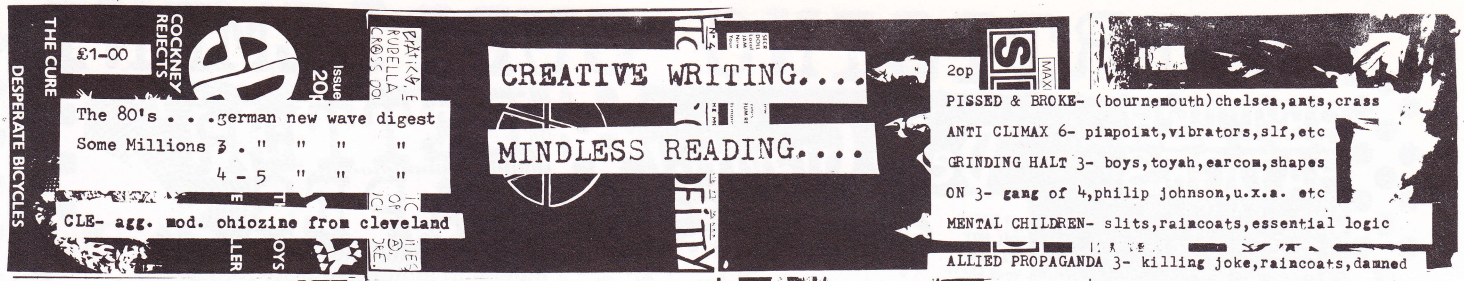

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SAFE AS MILK - cure,cockney rejects,desperate bicycles

TALES OF DAYGLO - life with the damned,nina hagen etc.

30p

STORY SO FAR 1 - barracudas,swell maps,essential logic etc.

BLACK & WHITE 1 - blades,defenders,record reviews

THINGS IN GENERAL - passions,echo & the bunnymen,jam,mo-dettes etc.

MAXIMUM SPEED 9 - secret affair interview,local bands & fanzines

IMPOSSIBLE DREAM - poems,collage etc.

WOOL CITY ROCKER 4- def lepard,clash,gary glitter

INTERNATIONAL ANTHEM 3- nihilist crasszine

DANCE CRAZY-"cause,effect,sex,dance after death"

ON 1 - scritti politti,lillettes,prg vec.

ON 2 - stiff little fingers,PiL,daleks, uk decay etc.

HARSH REALITY 9 - clash,swell maps interview,unwanted

DAMAGED GOODS 4 - gang of 4,chords,this heat,slits,madness etc.

COBALT HATE 2 - nihilism,out of order,oppression,hate etc.

MAKING TIME - specials,cure,rivals,untamed youth.

VOICE OF BUDDHA - slits interview,stranglers,buzzcocks etc.

PANACHE 12- photos,toyah,carpettes,tenpole,ants

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" " 4 israel vibration,isaacs,alcapone

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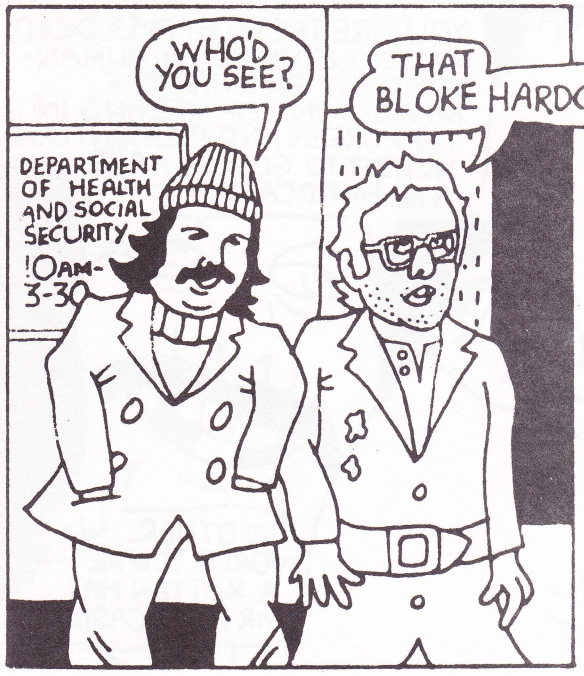
WHO'D YOU SEE?
THAT BLOKE HARDCASTLE
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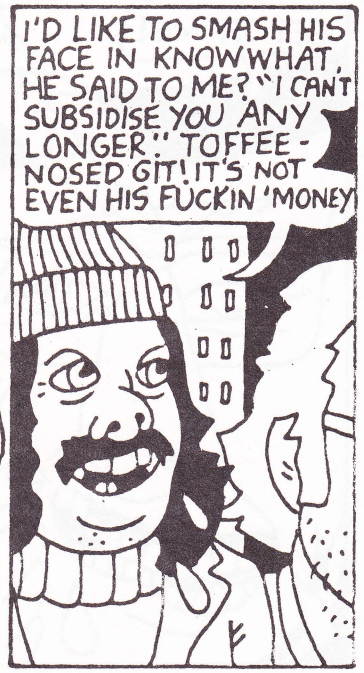
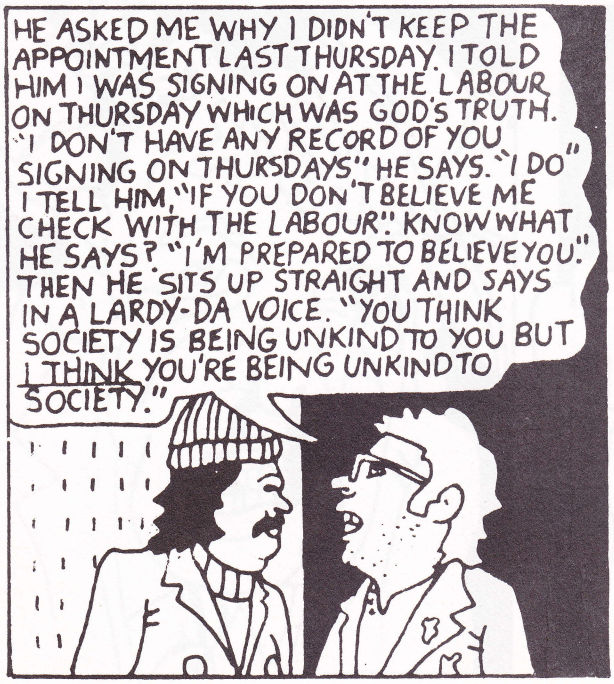
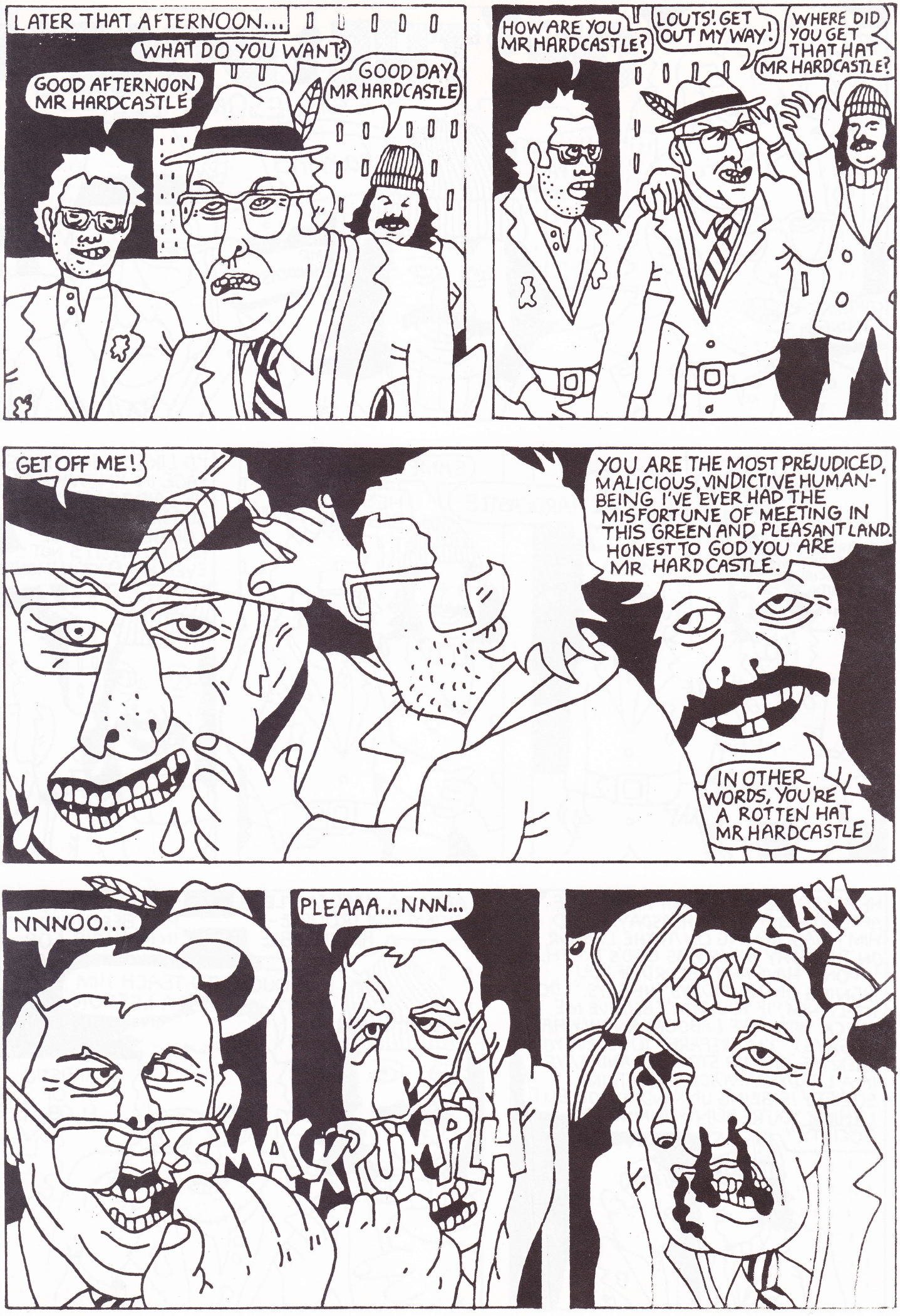
10AM-3-30

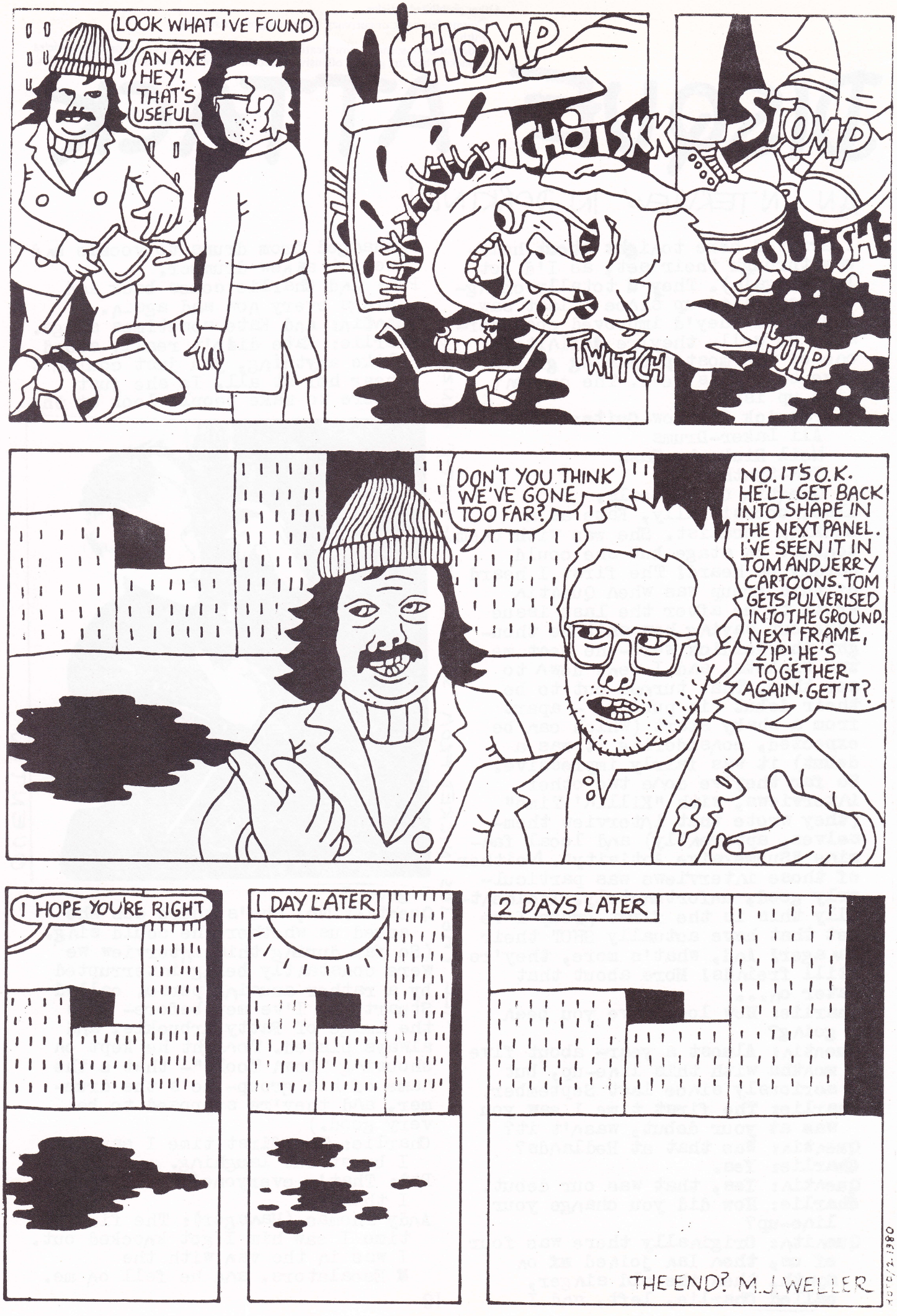
SAME HERE
HE'S A RIGHT BASTURD


I'D LIKE TO SMASH HIS FACE IN KNOW WHAT, HE SAID TO ME? "I CANT SUBSIDISE YOU ANY LONGER." TOFFEE-NOSED GIT! IT'S NOT EVEN HIS FUCKIN 'MONEY


HE ASKED ME WHY I DIDN'T KEEP THE APPOINTMENT LAST THURSDAY. I TOLD HIM I WAS SIGNING ON AT THE LABOUR ON THURSDAY WHICH WAS GOD'S TRUTH. "I DON'T HAVE ANY RECORD OF YOU SIGNING ON THURSDAYS" HE SAYS. "I DO" I TELL HIM, "IF YOU DON'T BELIEVE ME CHECK WITH THE LABOUR". KNOW WHAT HE SAYS? "I'M PREPARED TO BELIEVE YOU." THEN HE SITS UP STRAIGHT AND SAYS IN A LARDY-DA VOICE. "YOU THINK SOCIETY IS BEING UNKIND TO YOU BUT I THINK YOU'RE BEING UNKIND TO SOCIETY."

LARDY-DA HARDCASTLE IS ASKING FOR TROUBLE - BIG TROUBLE
YEAH. WHY NOT. HE'S BEEN GETTIN' IN MY HAIR FOR LONG ENUFF
WE OUGHT TO TEACH HIM A LESSON
ARTISTIC BIT OF FLOB


LATER THAT AFTERNOON...
GOOD AFTERNOON MR HARDCASTLE
WHAT DO YOU WANT?
GOOD DAY MR HARDCASTLE
HOW ARE YOU MR HARDCASTLE?
LOUTS! GET OUT MY WAY!
WHERE DID YOU GET THAT HAT MR HARDCASTLE?
GET OFF ME!
YOU ARE THE MOST PREJUDICED, MALICIOUS, VINDICTIVE HUMAN-BEING I'VE EVER HAD THE MISFORTUNE OF MEETING IN THIS GREEN AND PLEASANT LAND. HONEST TO GOD YOU ARE MR HARDCASTLE.
IN OTHER WORDS, YOU'RE A ROTTEN HAT MR HARDCASTLE
NNNOO...
PLEAAA...NNN...
SMACKRUMPLH
KICK
SLAM


LOOK WHAT I'VE FOUND
AN AXE HEY! THAT'S USEFUL
CHOMP
CHOISKK
TWITCH
STOMP
SQUISH
PULP
DON'T YOU THINK WE'VE GONE TOO FAR?
NO. IT'S O.K. HE'LL GET BACK INTO SHAPE IN THE NEXT PANEL. I'VE SEEN IT IN TOM AND JERRY CARTOONS. TOM GETS PULVERISED INTO THE GROUND. NEXT FRAME, ZIP! HE'S TOGETHER AGAIN. GET IT?
I HOPE YOU'RE RIGHT
1 DAY LATER
2 DAYS LATER
THE END? M.J. WELLER
1980

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DISQUE ATTACK

AN INTERVIEW IN DORKING!

I arrived here tonight about halfway through their set, as I'd got lost (again). They'd totally changed their line-up since I last saw them, and they'd improved considerably as well- they're definitely one of the most promising groups I've seen this year. The current line-up is:

Patrick Bristow-Guitar
Ali Laker-Drums
Neil Rickarby-Bass
Ian-Synth
Quentin Cook-Vocals.

Also, occasionally, Kate as a backing vocalist. She was with them tonight on stage but she could hardly be heard! The first I heard of this group was when Quentin wrote to me after the last issue came out saying how shit he thought the Acidicx were- he sent me two tickets, and I went down to see them. That turned out to be their debut (in public) - apart from a shaky start (which can be expected, considering it was a debut) it was fairly impressive. So far they've done two other interviews, with "Killin' Time" (they wrote that interview themselves, apparently) and local fanzine "Submersive Activity". Neither of those interviews was particularly good, unfortunately. Incidentally this is the first group I've met that have actually SHOT their manager! And, what's more, they're still freinds! More about that later on...

Charlie: How long have you been going?

Quentin: Almost a year- about five months with this line-up, but seriously since last September.

Charlie: The first time I saw you was at your debut, wasn't it?

Quentin: Was that at Redlands?

Charlie: Yes.

Quentin: Yes, that was our debut.

Charlie: How did you change your line-up?

Quenitn: Originally there was four of us, then Ian joined me on synth, then the old singer, called Charlie, left, and I changed from drums to vocals and we got a new drummer.

Pat: And Charlie comes back and sings every now and again.

Quentin: And Kate sometimes sings.

Charlie: Kate didn't really sound like anything, you just couldn't hear her at all. Is she just there to make people look at the group?

QUENTIN

ALL PHOTOS NICKED FROM 'SUBMERSIVE ACTIVITY' FANZINE

Quentin: No, she's there cos she asked us whether she could sing. (So far during this interview we were constantly being interrupted by a rather amusing person called Stuart who I've met before- he's the image of Fatty Arbuckle, and always pissed. Tonight he kept on shouting "Down Tools"- that's the name of his group- he's the drummer, and they're supposed to be very good.)

Charlie: The first time I saw him I burst out laughing.

Pat: That's everyone's reaction, I think.

Andy Thomas (Manager): The first time I saw him I got knocked out. I was in the van with the Escalators, and he fell on me.

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PRESENT

Pat: This is Andy Thomas, who's our manager.
Charlie: Are you hoping to get any records out?
Quentin: Yes, we're hoping.
Charlie: Are you going to?
Pat: We've been round every record company you can name. We've taken tapes round to Beggar's Banquet, Dindisc, Virgin, Rough Trade, Small Wonder and Stiff- they all wrote to us back saying "We hope you have success in the future"- you know, that's as far as we've got.
Quentin: Standard letter, you know, photocopied.
Charlie: Have you tried John Peel?
Quentin- He gets so many tapes it takes six months to get through them all.
Pat: The bloke from Virgin was coming down to see us tonight, but it was his birthday, so he couldn't come.
Charlie: Are you going to bring him down to the gig next week? (For the Reigate festival)
Quentin: It's only going to be a joke next week, we'll probably only do about three numbers.
Charlie: Have you tried any of the small companies?
Pat: We've tried Joy- so far they've released one album on their label. They said they'd be interested if we could put up some of the money.
Charlie: I think a small company's the best bet anyway.
Pat: Trouble is, you don't get the promotion behind it.
Charlie: You could try and become cult heroes.
Quentin: Well at the moment we don't have very many fans.
Charlie: You don't?
Quentin: We've got about twenty people that come and see us every time- it's building up, I dunno why but we just don't play the sort of music that appeals round here.
Charlie: What, the Redhill & Reigate area?
Quentin: Yes, that's the only area where we're able to play.
Pat: Last week we played with a couple of punk groups, the only people that turned up were punks

NEIL ALI

and they hated us. Only about five or ten people turned up to see us.
Quentin: Yes, it's very apathetic around here.
(Brief pause while people laugh at Stuart.)
Charlie: Have you tried getting gigs in London?
Pat: Yes, we've tried, but it isn't easy.
Quentin: We might be playing Croydon soon.
Pat: Yes, the Crawdaddy Club's been coming for four months, but it's still only Croydon. It's made very difficult because some of the young lads here are under 18 and it's difficult to play in licenced premises.
Quentin: I'd like to say that if any band playing in London wants a support band we'll play for free!
Pat: The best we could do is support the Cure- they come from Crawley.
Andy: Can I ask a question?
Charlie: O.K.
Andy: All your songs don't seem really to have anything to do with love.
Charlie: They don't HAVE to be about love.
Quentin: There is one song about love, but basically I think

that at our age, at our time of life, love is just a load of bollocks.

Charlie: Who writes the songs?

Quentin: I used to- Pat and Neil are writing most of the tunes, I just do the lyrics at the moment, so it's really a band effort. Everyone puts something into it. When someone writes a song they write maybe the guitar

IAN

or the bass bit- every one just does their own bit.

Pat: "I'm Blind" was just totally jammed the whole way through.

Quentin: No, it was pieced together out of three different tunes- but we have so many ideas.

Pat: The lyrics were totally jammed, though.

Quentin: The lyrics ~~x were~~ were, but they always are on stage.

Charlie: How did you choose your ~~x~~ name?

Quentin: We were called Orange Wasteland, but that was years ago and we hadn't really done much. We were in France, right...

(It turns out that they were in France, hanging about in a record shop called "Disque", and someone almost had a heart attack because they were late.)

Quentin: Fish Trolley, we were gonna be called Fish Trolley.

Pat: Neil used to have a fish fetish.

Quentin: We played at a party, right, we got set up, and Pat and Neil were in the kitchen and they were pissed, and I went running out to the kitchen and said "We're on!" Neil knocks back his half-pint, walks in, and picks up his bass- it was right out of tune- Charlie tried to sing- we were using the resident disco's mike or something, it was a disco party.

Pat: We weren't even supposed to be playing, were we.

Quentin: No, we just turned up. Anyway we walked up, his bass was out of tune, and I was drumming like this, right up against the TV stt- we were all looking around wondering what we were going to do, and he walks up to the mike and shouts "FISH"! Whacks his bass head against the cymbal, chips the end off, and we started the first song! That was the beginning of Disque Attack!

Pat: That was our first live performance.

Charlie: What are most of your songs about?

Quentin: A lot of our songs are very morbid, like Mr. Doom and Psycho- but most of our songs are very personal.

Charlie: You mean you've got a really sick sense of humour?

Andy: Can I just say something about personality? ~~x~~ -Quentin hasn't the least idea about- er- handicapped people you know.

Quentin: Oh shut up!

(Now starts the first battle- it started with Andy and Quentin wrestling with each other on the floor, and finished up with almost everyone throwing beer cans at each other. I got hit once on the head and once on the bum, and I was relatively unscathed!)

Quentin: Yes about three days ago I bruised three of his (Andy's) ribs with a tent pole.

Charlie: Does this kind of thing always happen?

Pat: Yes, we shot him twice last week and he still comes back. He's got two scars, one on each leg.

Charlie: Was he just standing there?

Quentin? No, he was running away, and we shot him! The second time he was standing there shouting "You missed!" BANG! "You missed!" BANG! "You missed!" BANG! "AAAH!" He's got two great lumps out of his legs now. He was on crutches

for three days.
Charlie: He looks quite happy, anyway.
Quentin: Oh he loves it! He's only 14, you know.
Charlie: He looks a lot older than that.
Quentin: Yes. He does have serious moods, sometimes.
(A few minutes gap, because the tape had run out and nobody noticed.)
Quentin: The thing is, at the moment we haven't got any transport and we can't get about. He's got a little Renault 5 but we can't get anything into that.
Charlie: Do you always throw beer cans at each other after gigs?
Quentin: It's usually chairs, you know, anything we can get our hands on. Andy, show him your scars!
Andy (laughing): Oh yeah he shot me twice the other day, with an air rifle! He almost fractured my skull with a beer can at Sussex University, and they asked me to be their manager!
Pat: No, you asked us.
Andy: All I can say is, you ought to get Malcolm McLaren, then you'd be behaved.

Quentin: Then he'd split up the group, and we wouldn't have to play any more. Can I just make a statement?
Charlie: O.K.
Quentin: I'd just like to say that Disque Attack don't play any set sort of music- we play very varied music because we've got very varied musical taste, and very varied musical ability in the band- we don't appeal to any set group of people.
(Now a few minutes gap while everyone insults the Escalators, who Disque Attack supported tonight)
Andy: Yes the Escalators played a bad set tonight but last week it was the reverse, we were bad and the Escalators were good, but as their manager I'd say that tonight was the best Disque Attack gig yet.
Quentin: Yes it was alright tonight. We do have a bit of trouble with people not turning up to gigs- the audience, that is! The problem is, we're not very popular. Apart from that, we're alright!
Charlie: You seemed to go down OK tonight.
Quentin: Tonight is the best reaction we've had in a long time, in fact. We're not popular in as much as people couldn't really be bothered to go and see us. Everyone's apathetic in Reigate. The Reigate scene really took off at one point and there were lots of groups- there's only about five now. Us, the Escalators who are everyone's favourites, Magazine Spies, Crime, who play to a really punky audience, Tools Down, and Seventh Enemy, if they're still going.
(I reckon that interview just about says it all, go and see them!)

(Just a quick word about the groups I featured in the last issue- The Acidicx have split, and guitarist/vocalist John Ward is now with Seventh Enemy. I got 18,540 on the Space Invaders this morning, John, beat that! Two members of the Magazine Spies, Simon Gallup and Matthew Hartley, have left the group and joined the Cure- the Mag Spies are continuing with a new line-up. Asylum Shock now call themselves the Bad Actors and have a single out (Are they hostile?/Love song) on Plastic Speech.)

gorilla, Michael, had torn off one leg—she retaliated against Penny with the worst insult she uses: "You dirty, bad—toilet!"

I DON'T KNOW WHAT'S COMING OVER THIS COUNTRY
M.J. WELLER